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ABSTRACT

Professional women in education often encounter the need to write for their peers. This monograph discusses approaches to the writing process that will make writing assignments of various lengths more enjoyable and effective. An introductory chapter examines the search for a topic, creating time for writing, the stages of writing, and considerations for developing a personal writing style. Other chapters focus on specific problems and techniques to consider when writing theses or dissertations, journal articles, and books. The considerations discussed include resource materials, resource facilities, and procedures for manuscript preparation and revision. The final chapter lists some style manuals that are available, and an appendix provides a style guide and information about manuscripts for the "Journal of the National Association for Women Deans, Administrators, and Counselors." (RL)

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WRITING AS A PROFESSIONAL ACTIVITY

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Both authors of this monograph are committed to the importance of *Writing As a Professional Activity* and share their insights, practical advice and the benefit of their experiences with the reader.

Additional copies of this monograph are available from the publisher.
Cost: $2.50. Payment must accompany orders of $5.00 or less.

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Preface

The material in this monograph is based upon presentations in a workshop, "Professional Writing," held at the 1975 Conference of NAWDAC: "So You Want to Write," Dr. Kate Hevner Mueller; "Selecting a Research Topic," Dr. Esther Lloyd-Jones; "Writing a Book," Dr. Margaret B. Fisher and Dr. Margaret Ruth Smith; "Writing a Journal Article," Dr. Jane Berry; and "Writing a Thesis or Dissertation," Dr. Jo Ann Fley.

In an attempt to recreate for readers the experience of such a workshop, the authors found that the papers and notes from the discussion had to be reorganized and rewritten, rather than simply reduced in length, polished and edited. A new outline was made, the panelists' materials reorganized and considerably expanded, to include questions from other participants. The result is practically a new work, growing out of corporate effort.

It is appropriate here to thank all those who participated in the workshop, and especially the panelists for their clear, candid and exciting analysis of writing and the joys of writing, which certainly made this monograph possible.

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Chapter I

The Enjoyment of Writing

A Word in Your Ear

Writing and reading constitute a special kind of dialog between people remote from each other in time and space. The art of writing enables this dialog to continue beyond the limits of an ordinary lifetime.

A distinctive professional responsibility for lifelong learning is carried out principally by means of this type of dialog. Spoken dialog, in teaching, conferences and workshops, is supplemented by systematic reading of the professional literature and by writing of reports, papers, articles and books.

Professional education seems to demand skill in writing very nearly to the point of aversion. Degree programs are well punctuated with term papers, seminar and research reports, thesis and dissertation. In a fit of exuberance over finishing the grind, graduates will often toss notes, papers, and reports into the air, vowing never to write another word again as long as they live. This vow is premature; as soon as they enter any professional work, they will write again, like it or not. It is important, therefore, to overcome aversion and help professional people enjoy writing and publishing their work for others to share.

There is little difficulty in motivating teachers to write. Teachers write as a matter of course. Teaching is in every case an exercise in assembling materials and words, organizing them into images and experiences responsive to students with their developing interests and capabilities.

Any person in education who wants to write will lose no opportunity to teach. In the first place, teaching reveals how imprecise and impressionistic much of our knowledge can be. Teaching will demand validation through research, reading, analysis of premises and perspectives, and organization of ideas and materials into coherent form. In the second place, teaching requires writing for students; and, out of lesson plans, lectures, experiments and demonstrations may often come material of value to other professional people and even broader audiences.

For teachers, one difficulty in writing is likely to involve the discipline of avoiding preoccupation with writing to the extent of neglecting students and their interests. This difficulty is particularly likely to afflict teachers in higher education because of its system of incentives and rewards. The

system exerts an insistent and pervasive press for publishing to a broader audience beyond the classroom. Advancement in rank and salary comes more readily on the basis of tangible evidence of work in print than it does on less tangible evidence of skill and accomplishment in teaching.

Teachers in primary and secondary schools, as well as administrators, supervisors and counselors in education, and many professionals in other fields, are little affected by systematic incentives and rewards for publishing. Many administrators and counselors therefore often tend to think of themselves as people of action rather than words. They interview, counsel, solve problems, make decisions and organize forces for action. Their regimen begins with the forty-hour week of the assembly line and adds overtime for committees, speeches and community service. Their difficulty is unlike that of the teacher. Administrators and counselors can easily become so preoccupied with people and action as to neglect writing, especially the published writing that shares their important experience and learning with other professional people.

Thus, it is both necessary and difficult to deal with the question of helping professional people enjoy writing for each other. We should write, and we should share our writing in order to maintain freshness, variety and resonance in our professional literature. Increasing the variety of background and activity represented in professional publications might also be helpful in broadening the context of professional dialog beyond the academic setting typical of professional education.

Yet, professional people in education have to write and do write. Their sharing of ideas and experience, in writing, represents one of the most significant sources of strength and effectiveness in professional practice. The enjoyment of writing is one of the greatest of personal rewards. We should therefore be able to enjoy writing for each other as much as any other professional activity.

No other effort will yield more pleasure, more esthetic satisfaction, than the experience of following through on some writing assignment, whether it is a speech, an article for a journal, a paper for a conference, a research report or a chapter for a book. When it is well-written, revised, typed in finished form, there in hand will be ten or twenty or thirty pages that read well and sound convincing.

In the Beginning

In the beginning, you have to have something to say, and say it. Then, you have to turn yourself into your own audience, and read it as if you were seeing it for the first time. Next, you will have to rewrite over and over those parts which don't say exactly what you meant to say. You will go on reorganizing and rewriting until you hear clearly what you intended to say. Then you will know the work has been done.

Fortunately, your work as a writer will always begin with a very special topic, within your competence, which will arouse and sustain your interest. In the beginning, you must find that topic and recognize it when you see it.

You cannot just wait for an "inspiration," for that is a will-o-the-wisp which you can never catch. Often, however, you may recognize your topic by a genuine inspiration, a gasp, a sudden catch of breath at a new and

clear insight, a sharpening of experience or by a combination of ideas that brings other fresh, fruitful ideas tumbling out so fast you can hardly keep up with them.

In writing, you must search for the idea, the topic, that will be yours and fit you just right, asking yourself, "Can this be the one?" Even if you naturally have a lot of idle curiosity, searching will require the exercise of systematic curiosity, regardless of your inherent talent. The search involves opening yourself to a variety of questions on experiences that people usually take for granted:

- What interests you most in your daily routine.
- What you would most like to change, preserve, invent.
- What you hope this conference, planning session, workshop will produce.
- What you admire in a colleague or colleagues.
- What you are curious about.
- What you find irritating, frightening or unbearable.
- What you have tried six different ways to do, and none of them worked.
- What everybody said couldn't be done, and you did it.
- What commonplace ideas or ways of work you have found to be outworn, oversold, wasteful or absurd.
- What "shortcuts" and "lazy man's ways" you have invented to make things easier.

Other people may ask or expect you to write on a certain topic; but, that topic must still fit you just right if it is going to be any good. So you may as well keep a good lookout for topics of interest to you.

Next to idle curiosity, the habit of writing is the greatest aid to the writer in search of a topic. Write down your notes as you observe happenings, find ideas and encounter questions in your work that seem to fit your interests. Make an "attic" full of ideas (a special box or drawer), and rummage through it ever so often.

Tidy is the way with some writers; just as some people have tidy attics, they keep tidy card files, notebooks or diaries. There is no evidence that tidy is better; some people can expertly avoid writing by tidying up first. An untidy box full of notes on cards, scraps, envelopes, bills, commencement programs, agendas, desk calendars and matchbooks positively invites you to rummage through it. You should not be hasty about disposing of old notes; attics are meant to be rummaged through, not cleaned up. As sure as you throw anything away, it will be the one thing you most need the next day. Most things in your "attic" are best left to lay, like the goose with the golden eggs.

You simply must mark up the books and journals you own and write in the margins. Next to writing, reading is the greatest aid to the writer. By reading, you engage in dialog and bring your ideas out in the open. The best place to keep track of your ideas is right there in dialog with the author's ideas. That is what margins were made for.

In the beginning, you rummage through your "attic" for ideas that may inspire your work; also, you may keep some of the most profound ideas in your heart. Wherever the right idea appears, you will recognize it. You will have it right there in your hands, and it will feel right, as if it were made for your hands.

People speak of an "AHA!" reaction when you and the work come together. This inspiration, the gasp which means that you have found it, may not be exactly an "AHA." You may feel more like saying, "Oh Lord, what have I got myself into!" Never mind the expletive. The gasp, the inspiration, the sense of belonging to the topic is what counts.

The next question, of course, is what you are going to do with it. The moment of inspiration is the moment of commitment. From that moment forward, you are going to do *something* about the topic, the idea that has suddenly become your own.

Deciding what to do can be uncommonly uncomfortable. Because of this discomfort, we probably have better ways of avoiding writing than we can honestly and truthfully support. It is easy to think calmly and rationally of all the obligations, people and undertakings making it impossible to write just now.

Watch out for that "just now," for it confirms what you knew in the moment of recognition—this idea is made for your hands, and you have to *do* something with it. The idea will stick with you. You will talk about it and the good reasons for not writing it up, or how good it would be if you did, until you become an utter bore.

Writing has been called "a seizure of madness," fortunately transient and apparently harmless to the victim. However, talking about writing, especially about what you might write, is a chronic verbal disorder whose carrier can bore innocent victims to despair.

You must therefore find a way to do something about the idea without actually writing. If you are lucky, a search of the related literature will show that someone else has already done the work. You will be absolved. If you are not so lucky, you should find someone else who is competent, interest them in the topic, lay the work on them, and in this way be absolved. Otherwise, either you will become a bore or you will write.

Writing is the easier and better alternative. The really enjoyable way to dispose of the moment of recognition and commitment is simply to be glad that you are going to write and rejoice that you will have the time of your life. In this way, there are no social pitfalls, no innocent victims. There is simply a unique pleasure.

Two discomforts may still afflict you, neither unduly dismaying. First, as pointed out, a search of the literature may show that the work has been done. Still, given the state of knowledge, you may find alternatives: a gap to fill in; a point calling for criticism; development to the stage at which a general theory or synthesis is desirable; or a compendium, guidebook or handbook of useful, practical applications. You will rarely find nothing at all left to do on a topic.

Second, and more discomforting, you may realize that the work is beyond your competence. The consequent blow to your pride can be readily overcome. You may increase your competence by further study or by finding a collaborator whose capabilities will sufficiently complement your own. You may cut the topic down to size; or, you may set up a series of topics to be taken step by step, your competence growing with each piece of work, until the whole idea has been realized.

From the moment you know your topic, the odds are all in your favor. The work is in your hands, it fits your hands, and you are going to feel

noble about your undertaking. Furthermore, you may possibly have the time of your life.

Finding the Time in Your Life

You cannot *find* time for writing. You cannot *steal* time for writing. You will *make* time for writing. You will have to *save* time to invest in writing out of the round of the day. Along with your other professional obligations, you will have to face the austere and formidable necessity of giving high priority to writing.

Since you aim to write with pleasure, the easiest way to make time for writing is to use the time spent in some of your pleasures.

Ration strictly the time for the newspaper.

As a well-informed citizen, you will want to read the best available daily newspaper (or weekly news magazine if you prefer). But you can eliminate from it as many sections as possible. In the remaining parts, read the headlines and skim the articles of greatest importance to you.

Get exercise.

Physical well-being facilitates writing, and protecting your regular daily exercise will be imperative. Its form may be changed, however, to gain time for writing. You may turn your back on an afternoon of golf in favor of an hour on the tennis court. You may replace an evening walk with a fifteen minute bicycle ride. You may set up formal exercises in place of recreational sports.

Save hobbies and entertainment for times of need.

Entertainment and many hobbies can be neglected or cultivated at will. An exception is gardening, and even there you may have to shut your eyes to the dandelions in favor of writing. You can exchange your concert tickets for an evening with the manuscript. Simply turn your back on detective stories, bridge, cocktail parties and guests you must entertain, until another day.

A day will come when you go stale and can't bear to write for another minute. On that day, you will refresh your soul with a concert, guests or golf, or create havoc among weeds and a flourish of clippers in the shrubbery.

Use Sundays, weekends, and holidays.

Writing requires spiritual as well as physical nourishment, so go to church and otherwise care for your soul. Sundays and weekends will nevertheless yield time for investment in writing. Cherish Sundays self-indulgently for writing. Do not be tempted by the Sunday newspapers; you have seen all the news in the daily editions.

Shop for what you need, not for recreation. Save the big house-and-garden projects for the day when you will need them to work out of a slump. You can make weekend chores and shopping work for the good of your writing. It is best to write in short, regular periods of something less

than an hour to keep from getting jaded, so plan to work in "spells and breaks." Take short shopping trips, and break up everyday tasks into short chores. These make excellent "breaks," activities totally different from writing. For example, put dinner in the oven and write while it is cooking; write for an hour after dinner before washing dishes; write for another spell and put the dishes away.

If you like a quiet Sunday evening of reading, by all means keep to the habit. Sundays, weekends and holidays are the time you have for yourself—the very best time to invest in writing—and reading will nourish your writing.

Invest time in reading.

Good reading is essential for *good* writing. You will need to store up beautifully structured sentences, flowing narrative lines, sharp expletive epithets; the cadences, structures and shapes of written language that nurture your personal style. Read fiction, history and criticism as well as professional material. You will need all you can get of Hawthorne's simplicity, Hemingway's liveliness, Proust's sensitivity and Thurber's humorous turn of a ponderous point.

This need for good reading is another reason for crowding out of your time those badly written newspapers and magazines, styled down even beneath the dignity of the mythical "man-on-the-street." Shun equally the best-seller books, the movies and TV specials that "everyone is talking about." Shun those who talk about them, too, if you can.

Committee reports, proposals and program papers (alas!) are the daily diet of every professional person. You will have to skim as fast as you can, marking key ideas for future reference, in order to avoid their deleterious effects on your own writing.

Make most of your reading nourish your writing and shape your style. Incidentally, don't overlook *Fowler's Dicitionary of Modern English Usage*. Keep it on your bedside table, and have one last chuckle every night before you go to sleep.

Skip the trivia of the day.

Daily happenings on the job, your clothes, meals, ailments, friends and relations can involve you in a pleasant, comfortable round of living. It is easy to settle down for dinner and an evening of talk with friends, entertaining each other with the day's happenings, both ominous and amusing. But, if writing is your goal, this will be a mindless, stale and unprofitable evening. It will provide no nourishment for your style, and it will interfere with your writing.

Good shop talk, with people who are doing interesting work and like to talk about their work rather than themselves, will be valuable during coffee breaks, luncheons and short dinners after work. Have an evening of good shop talk for rest and relaxation at the end of a major stage of writing. At the end of the first draft, you will have said what you are going to say and can safely talk about your work. Up to that point, you will talk mostly about *how* you work; that is, you will talk about yourself, and that kind of talk invites trivial chit-chat, distracting you from your writing. Minimize trivia and make your conversation feed your writing.

Fitting Writing into Your Life

Aside from allocating a major portion of your recreational time to the enjoyment of writing, your basic way of living should go on as usual. Your regular professional work will, of course, continue. It is said that the Lord does not deduct from your allotted life span the time spent in eating and sleeping and contemplation (i.e., fishing). Food and water, rest and contemplation make you what you are, and you can leave them as they are. They nourish the writer and will nourish the work. You may even have to protect them sternly, for the pleasure of writing can seize and preoccupy you to the point of interfering with your investment in living. Keep food and water, rest and contemplation (especially fishing) first on the list of priorities.

In the beginning, allow yourself plenty of time. Writing flows. Anxiety over the time involved, or anything else, tends to block the flow. Don't block yourself by worrying about time.

You will tend to become frustrated and angry over any interference with writing, regardless of cause. Your behavior is likely to become a little peculiar, and you will risk becoming an irritable, antisocial crank or else an insensitive, absent-minded clod. Somewhere between grumpy and absent-minded, you have to find a way to cope with the irritations of everyday life.

You cannot do much to order the ways of the world, but you can "program" yourself and your intimates for the way you are going to work. Advertise your schedule, specifying the times when you are going to take breaks and would enjoy other activity, recreation, or a visit. Decide what you *do* want to be interrupted for; when you are prepared for some interruption, you won't be so irritable because a meeting is called, a child needs help, the telephone rings, the plumbing clogs up or the house catches fire.

"Programing" for distractions will also minimize regret and self-reproach over blowing up at anything that really is unnecessary. There is a certain self-righteous satisfaction in being irritable for good reason. You are entitled to that satisfaction and will have plenty of occasion to enjoy it. However, you will not get much good out of it unless you play fair with yourself and others by establishing the good reasons in advance.

Distractions are really nothing much to worry about. They may just as well be accepted for the innocent enjoyment of righteous indignation. Writing goes in "spells and breaks" anyway. Periods away from it allow for the "cooking" that crystallizes ideas into words.

Maintaining continuity over "spells and breaks" is not as difficult as you might think. A good rule: Quit while you're ahead. Stop whenever the flow becomes a trickle, before the whole system shuts down.

When you pick up the writing again, resist all temptation to read through from the beginning. As sure as you're born, that will shut the system off. Just start writing where you left off, reading only the paragraph in which you stopped and no more. If you cannot finish that paragraph, go on to something else.

Some of your behavior while writing may strike you and others as pretty peculiar and highly amusing. You might as well prepare to share the amusement as part of the enjoyment of writing.

Not even professional writers organize their whole lives around writing; they organize writing into their lives. This is also the rule for professional people who write to share ideas and experiences with each other. The objective of these austere and formidable disciplines is to do *good* writing, to enjoy writing and to have "the time of your life."

Stages of Writing

When the actual writing is ready for attack, use the most simple and direct method to set it all down as fast as you can.

Usually narrative is most useful, telling your whole story from the beginning: the circumstances arousing your interest, the moment of inspiration and commitment; details of procedure, the way you studied, gathered materials, data and ideas; the subject matter itself, the data, analysis and conclusions; the way the idea worked out, and your estimate of implications and applications as far as you can see them; your hopes for the work and the use people may make of it.

This may sound like a hodgepodge, but it makes good sense when you remember that writing is one end of a dialog. This is your first and only chance to say everything you have to say, right straight through. You want to get it all down as fast as you can. Like the old lady in the anecdote, you don't know what you are going to say until you have said it. Everything must come out of the attic, even personal feelings and half-formed notions. At this point, you cannot know what will be important in the last analysis.

Plunge right into the middle of what you have to say, writing just as fast and freely as possible against the moment when the flow of words runs out. Make yourself go into the middle of the next paragraph before you stop for a snack, clean up your desk, change your shoes, call a friend or look for a dictionary. Do not interrupt yourself.

Keep going until the whole first draft is written out. Then you should lay the writing aside and begin to think about the rest of the task, the reorganizing, criticizing and finishing. The first draft is simply a matter of talking it onto the paper. As any good writer will testify, "There is no writing, there is only rewriting."

Since the first draft is "talked," you may think of using a tape recorder. That is fine, provided you are accustomed to dictating fluently and easily and will transcribe without revision. Otherwise, use typewriter, pen, pencil, crayon—whatever fits you and your hand best and will get it all down most rapidly. The objective is to get the first draft into your hands so that you can begin to write. The technology must fit you and serve this purpose.

The end of this first "attack" will be a good time for a little rest and recreation—a weekend at the beach, that postponed evening with friends. Writing needs to "cook" for a while in first draft, and a writer also needs time to let the dust settle in the attic. Let it be that time. You will come back to the writing as a reader. Neither touch nor read the first draft until you have had a change of scenery and feel prepared for the change of role.

Now you will really begin to write. You will begin by reading the first draft straight through. You will be surprised to find that some of your work reads rather well and delighted at some of the phrases and sequences of

ideas. You will mark these, for you do not want to lose them. You will usually be pleased to discern the shape of a logical outline, not necessarily all orderly on paper, but developing in your mind as you read. You will want to mark sections with numbers to use for constructing an outline. This must be done on second reading if not the first time through.

You will find that whole sections will stand up to first reading, well-organized with all details included, the argument clear and moving along easily to a well-rounded conclusion. Other sections you will never admit to writing. Some you will delete straightway with fiendish glee; others you will save to work over with tender loving care. Some you will tackle with mounting exasperation, struggling with recalcitrant word or phrase, graceless sentence, or murky logic. Tenderly and ruthlessly you will clarify it, organize it, put it in proper outline, polish and refine it.

Then you will quite properly decide that it is time for another spot of rest and recreation. If you can possibly afford it, hire a typist to prepare the second draft. Use wide margins and triple spacing so that final corrections and revisions will have plenty of room.

In preparing for the final draft, you must form a conception of your audience. Think about the people you wish to address and how you want to speak to them. You may have to vary some of your diction and style to fit your own colleagues, other professional people, beginning or advanced students, a more sophisticated or less knowledgeable public. The final revision must represent the best you can do to help your readers understand. You must have a specific audience in mind, not "whoever," but real people. While the typing goes on, you will think of your audience.

You have not, of course, made the common mistake of beginning the process of writing with an introduction; that is useless effort until you know what you have to say and have an audience in mind. In practice, you may often find that no introduction is actually needed. Graduate students have been known to complain after the first reading by a dissertation adviser, "Do you know, I had to cut out the first six pages, and it didn't seem to make any difference!" After the work is finished, however, you may want to write an introduction to describe some of the reasons you chose the topic, especially if you are writing for a mixed audience with a variety of levels of interest or sophistication. Describing your interest and pointing to perspectives on the topic which they might share may help readers relate to your work more readily.

As for cutting things out, that is part of the job. Personal narrative about the way ideas came about and the way of writing, some of the more expletive and less scholarly passages, will go without regret. Cutting begins to hurt when you find beautiful, enormously satisfying phrases and sections that simply do not fit. When you are writing to a limit of pages or words, even beautiful and fitting passages will have to go, wholesale. You cannot avoid agony, but you can make it easier to bear by following a simple rule for cutting.

As Mark Twain said about the comma, "When in doubt, leave it out." Ask yourself whether this passage adds anything. Take it out anyway and see how much is actually lost. Observe particularly whether you may lose your reading audience. If so, put it back without hesitation. Ruthlessly eliminate passages that merely embellish a matter already made clear.

Nothing is ever lost, even though it may be cut. Cuttings and first drafts go right back into the attic to be saved for the next time you rummage.

Now your writing is just about finished, polished, revised, cut down to size. Once more you read it through, finding it coherent, clear, understandable. In fact, parts are downright beautiful. You correct minor errors in typography, grammar and diction. Right there, you stop.

By no means should you type your final copy, if you can avoid it, lest you go on revising, polishing and reorganizing. There comes a point at which one more touch will ruin a work. Do not go near that point of temptation. If you are impoverished and must do your own typing, trade off with a friend in similar condition.

Harold Hand supposedly advised a student, "You do not complete a manuscript. You abandon it."

The time has come to abandon the manuscript to the typist, and yourself to worldly pleasures long forsaken.

Chapter II

Style All the While
Developing Your Style

Consider the sentence, how it grows.

One subject per verb is the rule of English usage. By some curious misapplication of guidelines for those who write for beginning readers, this rule has become transformed into a rule for the sentence: only one subject and one verb per sentence. This might be called the "See Spot Run" rule. It may be good enough for daily journalism, but it is wildly inappropriate for writers addressing a mature audience.

Complex sentences are necessary to express the complex ideas characteristic of professional work. Many of these ideas deal with probabilities, so that major statements have to be modified by phrases or clauses, setting forth conditions and variables affecting their truth value. The major statement therefore takes the major place in the sentence, the independent clause, equivalent to a whole sentence by itself. Modifiers go into dependent phrases or clauses, less than whole sentences, marked with prepositions or conjunctions.

If you have lost touch with grammar, just follow the practice of starting a sentence with the most important thing you have to say, and let the details, conditions and variables fall in line.

You should be warned that complex sentences tend to take on rank growth. They can become a veritable thicket, where readers grope for meaning on the one hand, and on the other hand find themselves among convolutions of ifs, whereases, therefores, thats, whiches and howevers. Whiches can be particularly baffling, as you try to determine which idea attaches to which which. (You may remember the childhood tongue-twister, "Which witch has which watch which needs which witch to fix it?")

You can control rank growth, even in first writing where everything tumbles out inelegantly. One device is to ration yourself. For example, allow one major statement and two modifiers (phrase or clause, take your pick) per sentence. Overrun goes to the next sentence.

In revising for the second draft, you will practically feel like a pioneer reader and peerless leader, hacking away in the thicket to blaze a trail for

those who follow. Style, however, requires more than cut-and-slash. In checking each sentence for balance and clarity, some clauses and phrases will call for pruning, others for transplanting.

You may easily determine whether to prune or transplant by reading the sentence aloud, marking each place where you draw breath. Then work over the clauses and phrases between the markers. Read the clause or phrase aloud to see whether it has a single independent idea and can stand alone as a separate sentence. Transplant any clause or phrase that can stand as a sentence. Then read the whole section again to see whether other phrases and clauses can be pruned. Follow the Mark Twain rule, "When in doubt, leave it out."

Consider the paragraph, how it shapes ideas.

In reading a paragraph, you should be able to build up a fully rounded idea by looking at it from different perspectives. Writers construct a paragraph in the same way, successively linking one element to another to form a whole idea. For example, one sentence may describe schooling from the students' perspective, one give the parents' and one the teachers' viewpoint, and one summarize the whole idea of schooling. The order of sentences does not particularly matter; the variety of perspectives and the conclusion carry out the work. In analytical and critical writing, a good paragraph model states, criticizes, defends and summarizes the proposition in successive sentences.

Sometimes it takes a whole paragraph simply to describe or state one aspect of an image or proposition. In this instance, treat the succession of paragraphs as a succession of sentences.

Consider the outline.

Sometimes an outline will simply emerge from reading the first draft, and sometimes an outline has to be constructed by brute force. Crystallization of an outline can be promoted by keeping a "laundry list" of major ideas, one for each paragraph or block of paragraphs. This procedure is most effectively carried out on second reading; first reading is for appreciation of what you have said. Numbers on the list correspond to numbers inserted in the margin of the manuscript, for ready identification in organizing to fit the outline.

Some writers record the "laundry list" of paragraph topics on cards, which are easy to shuffle into outline order. This is the best practice if your work should have a subject-matter index as well as a table of contents. After the outline has been constructed (and it becomes the table of contents), cards are easily rearranged into alphabetical order for the subject-matter index.

Construction of the outline for the whole manuscript proceeds in very much the same way as the construction of paragraphs within it. Succeeding sections should link closely and give a clear path for the reader all around the subject. A good outline will give you the feeling of movement in easy stages, requiring no long, awkward steps and no leaping across chasms from one idea to another.

When you have difficulty in deciding what heading comes next in the outline, you may have found a gap or chasm. Here you decide what is

needed to make a "bridge" to carry the reader over to the next point. If you do not find a topic on the "laundry list" that will serve for a "bridge," write a note on the outline; then construct a suitable paragraph of summary or interpretation.

Consider the form, how it fits your topic and your writing.

Simple narrative is best for first writing. The final work may have to fit a different form prescribed by a journal editor or dissertation committee, or called for by the nature of the topic and the audience.

Writing for a professional audience usually employs some form of essay or narrative. Conventionalized types of either form may be required for publication. The research report, for example, is a highly conventionalized essay, beginning with the hypothesis, describing the procedure, giving the data and stating inferences drawn from relating hypothesis to data.

Aside from requirements by publishers or professors, no rule determines the best form for writing on any topic or in any field of scholarly and professional work. If your research results flow out in a personal narrative which reads well in first draft, contains all the relevant data, hypotheses and inferences, and comes within the limits of length, then you should stay with the narrative form. Hans Selye's *The Stress of Life* is a good example of an extensive, book-length research report written in narrative form which makes the design, results and implications of the research very clearly understood. J. Bronowski in *Insight* covers quite complex research problems in similarly intelligible fashion, using a standard essay form. In neither case would a conventionalized "research report" be half so informative.

Your outline will probably indicate whether essay or narrative will suit your work best and how conventionalized its form should be. From the narrative material of the first draft, a well-organized, tightly outlined narrative can be produced by simple cutting. Selection of sections to fit an appropriate logical or developmental outline will readily produce an essay form. Little reconstruction of sentence or paragraph structure will be required in either case.

Speeches revised for the reader.

Professional people write many speeches, and these can be developed into forms suitable for reading, making speeches a prime source of material for publication. This volume, for instance, has been produced from material originating as speeches.

The first step in revising a speech fills in documentation and bibliographical references, some of which may have been omitted in preparation as they are in delivery of the speech. Next, check over the manuscript for points at which you may have "bridged" by a gesture or extemporized when you appeared to have lost the listening audience. Write in these "bridges" and any other elaboration that helps to "flesh out" the manuscript meaningfully for a reader. Finally, prune sections which add nothing to the argument, starting with illustrations and anecdotes specific to the audience and occasion, and other references not necessarily required for interpretation. A new introduction may be written to open up the topic to the new audience of readers.

Sometimes the whole form may have to be revised. Where narrative may be easier for a listening audience to follow, the reading audience may want to get to the major ideas more quickly. Usually a speech leads gradually into the subject matter for its listeners, while readers can often plunge right into it. When you reconstruct the outline of a speech for printing, the form may also change.

Building around the outline: the second draft.

As a safeguard against the deadly temptation to polish and perfect to the destruction of the work, you should do as little writing as possible while you are fitting the material to the outline. The "cut-and-paste" method appears to be superior to copying from the first draft, particularly for less experienced writers and incurable perfectionists. Major surgery seems less painful when shiny, lovable passages are scissored out instead of skipped over. When you copy from an uncut draft, such passages will just lie there and beg to be kept in.

Whether you "cut-and-paste" or copy, follow strictly the logical outline, taking the material for each heading and subheading in sequence. This will keep you from going off on a tangent or restoring endearing parts that really do not fit. Write only the "bridges" while you are shaping material to the outline.

Verbs make the writing.

Beware the passive voice. Dissertation writers, in particular, please note. The passive voice is the voice of responsibility being avoided.

You, the writer, are responsible for telling the story, giving the facts and providing the proof. You are not responsible for the way the world goes, but for telling how it goes. You have no need to hide from some vengeful enemy by escaping into the passive voice. There is no enemy but falsehood and confusion; and, you will often find falsehood concealed and confusion promoted by the passive voice.

Active verbs do the work. It is easy to say, "A produces B." You have no need for such awkward circumlocutions as "It may therefore be concluded that B may be attributed to the occurrence of A, under all observed circumstances." You will curb such rank growth.

The advice to avoid writing in the first and second person is good advice. It is intended to persuade you to use nouns as subjects rather than pronouns, and to avoid such trivia as talking about yourself and the reader instead of your topic. However, this good advice seems to lead inevitably to the use of the pronoun "It." After all, "It" is in the third person. But right along with "It" comes passive voice. "It is therefore concluded. . . .It may be attributed. . . ."

If you have trouble with passive voice, simply avoid *all* pronouns, especially "It." If you still have trouble, write in the *first* person singular, "I concluded that. . . .I believe that. . . ." Then lop off the front end of the sentence through the conjunction. Most times you will leave a simple declarative sentence in active voice, with the verb making the idea. You must "give the word" to the reader, and "the word" is a noun; the verb will *make* the word "do" the idea for the reader as it did for you.

Avoid also the verb *to be*. There is one and only one place to go from *to be*, particularly when you start from "It," and that is into an adjective.

To be makes a good description of some object or category of being. In this legitimate case, the principal fault to be avoided is the superfluous adjective, which is easily managed. "When in doubt, leave it out."

The major problem with *to be* comes from the necessity to *make* the idea; this requires an active verb. But you already have the verb, *to be*, so the *making* verb turns into an adjective by becoming a participle, and there you are, right back into passive voice. You start out all right with the noun, "A is . . . ." and the only way to make an idea is to go into passive voice, ". . . .produced by B." Now, is that right? Is A produced by B? Or is it the other way round? Which is the independent, which the dependent variable? It's all so confusing!

To avoid or cure an attack of passive voice, superfluous adjectives, or both, try to start your sentences in the middle, just as you start your writing in the middle. Start where the action is thickest, with the verb—any verb but *to be*. Work back to your subject, your noun, and hitch up any phrases and clauses necessary to establish conditional meanings or link up with neighboring sentences.

To reconstruct a sentence that has somehow got into passive voice, begin with any participle. The participle was once a verb, now masquerades as an adjective and can be turned back into an active verb. Even a plain old adjective may give a clue. For example, you describe the play as "bright, lively and happy." These adjectives go along with verbs, and the verbs can be substituted, "The play brightens, enlivens and gladdens the audience."

Because you know more about the topic than almost anybody else, you should enable your readers to make their ideas just as you make yours. Readers are not stupid but are simply less informed than you are. Give them "doing and making" verbs in active voice.

You know how tourists get good directions. "Natives" inevitably begin with, "You can't miss it, it's a big place with a brick wall, down by the fire station." With that verb, *to be*, and those adjectives, you can and do miss it.

You can more often get good directions from innkeepers, taxi drivers, service station attendants and other tourists. They will give you the verbs that take you there: "Turn left at the next corner. You go three, maybe it's the fourth traffic light, but you will know which one it is because it's the first with an arrow. The arrow will turn you left, there's a fire station on the right and your place is on the left with a brick wall around it."

By the time you finish your first draft, you will have become thoroughly "native" to your subject. You should nevertheless write as a "taxi driver," giving landmarks at every turn, measuring distances, and keeping a clear sense of direction, so that you and the reader will always know where you are and what to do next.

Rounding off.

When you have reached your destination, your conclusion, you must tell as much as you can about your subject. You are the expert, you know more than anybody else, you have earned the right and responsibility to

discuss its implications and applications. Describe all of its distinctive features. More important, point out what lies beyond your work, the questions, opportunities, undiscovered possibilities to be explored.

Pointing on beyond is just as valuable and necessary as pointing the way to your conclusion. You may have worked with dispassionate restraint and objectivity up to this point. In conclusion, you want to express and stimulate deep and passionate interest, in order to start the dialog and keep it going.

The conclusion is the end of your writing; but, it should also be the beginning of a new dialog and exciting new work.

Style all the while develops into your characteristic mode of expression, bringing you into the life and thought of others along with your ideas. Whether you have complex ideas and a complex writing style, or simple concepts written in simple style, you can write clearly and carry readers along with pleasure and understanding. Unless you mistake embellishment for elegance, or complexity for profundity, you are very likely to develop the genuine elegance that comes from simplicity and clarity.

The "sense of presence" provides a good test of effectiveness in style. As you read any work, even your own, you find it good when you have a feeling of going along, even talking, with the author. If you get such a "sense of presence" when you read your work straight through in final draft, you can probably abandon it to the typist, the editor and the publisher, confident that it has a life of its own.

For writing, when you have finished it, takes on a life of its own, distinctive and authentic in its own right. Your writing becomes a work, a "masterpiece," a work of art. It bears the mark of your style, but stands up apart from you, full and complete in itself.

You have been writing. Now you have become an author. You read the printed work with joy.

Chapter III

Dull—Or Deadly Dull?
Thesis and Dissertation

Once upon a time, our elders and betters tell us, theses and dissertations[1] were masterpieces. And so it is today: a masterpiece demonstrates mastery of the art. Your thesis or dissertation can be your masterpiece.

Enshrined in the academic subculture, you will find a whole mythology that the thesis or dissertation is a great ordeal. "Ordeal" is somewhat appropriate to the process of writing a dissertation, describing the critical effect of the outcome on your career, the constraints imposed by degree requirements and doctoral committees and the many known unknown pitfalls in your way. Writing a dissertation occurs only once in a lifetime, as a unique experience. Most students know about the process only by hearsay before they embark upon the project. A certain fear of the unknown may therefore contribute to popular acceptance of the "ordeal" mythology. The "ordeal" may thus describe very well some of the feelings with which writers confront the dissertation.

For once, however, the elders and betters may have a better mythology. At least the "masterpiece" may provide a more serviceable perspective for the candidate. As one begins any prolonged and difficult task, particularly any writing, one usually has better prospects of success, and certainly better prospects of enjoyment, by focusing on the objective rather than dwelling on the terrors that lie in the way.

In reality, writing a dissertation has little of the arcane or fearful about it. Graduate faculties give a great deal of information and advice to help students learn how to progress through easy stages to complete the masterpiece. The dissertation is an opportunity for independent learning and constructive writing, and ample information and advice will be available on the process.

In preparing and writing a dissertation, you will therefore have everything going for you and your masterpiece. You will write for a unique audience, your dissertation adviser and committee. You will know these readers and their interests better than you will ever know another audi-

[1] "Dissertation" will be used to refer also to "thesis." In either case, the process of writing is much the same.

ence, because you will choose your topic and your committee to fit each other. You will produce your masterpiece within a familiar environment, a comprehensible universe.

A dissertation proceeds out of a highly personalized dialog between student and adviser. Mutuality of interest is an essential factor. Keeping in mind the process of writing as dialog, you may find it best to select an adviser for characteristics that facilitate dialog. For example, a candid, articulate adviser may be more helpful than a shy, diffident one; the latter may be a valuable consultant and committee member. The choice depends on the kind of people you work with most effectively. You should trust your adviser; moreover, honesty and integrity should characterize your relationship with all of your committee members.

Variety of background and competence is desirable in your committee, and they should be knowledgeable about scholarly and professional activities, helping to relate your work to the broader world beyond the university. Perhaps the most significant criterion is for your adviser *to be there*, where you can get advice in the course of your work, rather than on sabbatical or jaunting off every whipstitch. But these factors are secondary to the basics, trust and mutuality of interest in your chosen topic.

The adviser and committee will advise, criticize, suggest, facilitate, encourage. They also act as guardians of an ancient and respected tradition in which you participate, the tradition of independent learning and responsible scholarship. They will be faithful guides, exacting and challenging, and idiosyncratic as well. Idiosyncrasy is simply the consequence of independent scholarship, and you also have your idiosyncrasies—your disciplines of writing, your style, your pet theories and biases. Your adviser will help you take your idiosyncrasies into account and test them for faithfulness to the tradition.

There is a limit beyond which idiosyncrasy, independence and individuality will break off the dialog that sustains learning and professional work. Your responsibility to keep in dialog, to make sense, to relate to your reader, will be ruthlessly demanded by your adviser. You can feel free to stretch your ideas as far as you can, trusting your adviser to bring you back into context should you go astray.

You, however, have the primary responsibility for staying in context. The dissertation is a commitment to learn and to teach others on a topic of mutual interest. Terry O'Banion reminds his graduate students, "The dissertation is not a valentine to your mother; it is not a manifesto to the oppressed masses; it is not an Art Buchwald column; it is not your synthesis of *The Dictionary of Sociology* and *Roget's Thesaurus*."[2] From such irrelevancies, no adviser can rescue you.

In selecting a topic, the degree program will help you. Your program of graduate study will crystallize topics for writing, building up to the dissertation, course by course, in developmental stages. New technologies will also assist the search for a topic: notes by tape recorder; ERIC and other systems of information retrieval by computer; extensive library resources; and references in catalogs, indices and registries.

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[2]Terry O'Banion, *The Dissertation* (Urbana-Champaign, Illinois: The University of Illinois, n.d.). Mimeographed.

If you can make at least tentative advisory arrangements early in graduate study, your advisers will assist in the search for a topic. They will also steer you through the prescribed preliminary stages before you come to the point for registering a formal thesis or dissertation topic. The last preliminary stage practically requires help from some adviser in writing a proposal and securing approval from a committee of judges. And at this point, you should have secured a single adviser with whom you will contract, on the basis of your proposal, to produce your dissertation.

The proposal-contract protects you and also commits you to write on that topic. If any necessity to modify your topic should arise, you will go back to your adviser to renegotiate your contract. The proposal-contract protects your prior right, your "claim" to the topic that you have "staked out." The college customarily registers your topic with one or more national clearinghouse listings of thesis and dissertation topics, in order to protect its candidates. (If this is not done by the college, ask your adviser or a librarian how to go about registering and protecting your topic yourself.)

Such clearinghouse listings protect you and the whole scholarly community from redundancy, from repeatedly "inventing the wheel." You will use clearinghouse listings in your search for a dissertation topic, as well as in keeping up with the emerging trends and problems in professional learning throughout your career.

Some immediate gains may come from identification of others working on topics related to your own. You may have to write to one or two whose topics overlap with yours, in order to make sure that each of you will in fact do distinctive work. You may write to several scholars who are working on related topics, exchanging references and other resources that will help all of you keep your writing abreast of developments.

After all, the work you and other graduate students are doing represents the freshest of these developments in knowledge. You can "rap" by correspondence, as well as in sessions with fellow students at your graduate school. Dissertation "Acknowledgements" should include all the people who have helped you in correspondence and in other ways.

Having your topic and your data assembled, all the preliminaries out of the way and the proposal-contract established, the writing begins.

Other things being equal, speed is of the essence. The dissertation is not a *magnum opus* but a masterpiece, the first substantive work in a long career. You must finish it rapidly and get on with your career.

Write the first draft as fast as you can. Then rewrite and get a clean copy of the second draft as fast as possible. Then get the copy to the adviser for critique as fast as you can.

Advisers function as critics, *not as editors*. Dissertation writers are responsible for form and style, grammar, spelling, punctuation and all the distinctive features of a work. They are also responsible for finishing the dissertation and giving it a life of its own. As in childbirth, the shorter the labor, the better for the work as well as the writer, and the happier the adviser, too.

Get someone to edit your second draft. Graduate students often exchange services in editing. You will get better and faster editing from someone whose field is pretty remote from your topic; a degree of naiveté

helps any editor to concentrate on form and style rather than becoming enthralled by content.

Avoid becoming enthralled in your writing at any stage by hiring a typist if you possibly can. This will protect against overdoing the polish.

You and you alone are responsible for following your established disciplines of writing and improving them if you can. Your adviser should understand your disciplines and may suggest, but cannot order improvements.

For example: one student, who had eight children, worked at home on a desk in the corner of the living room, next to the family room complete with TV, and between the front door and the kitchen. Once, when he felt a little jaded, he accepted his adviser's suggestion to take a carrel in the library, where he could work with less distraction. Two weeks later he moved back home. "Couldn't get a thing done," he said, "with all that *silence* in the library."

You will have many aids on forms and styles of writing. Some advisers prefer to approve an outline before your writing begins. Some graduate faculties provide a model outline appropriate for the field of study. If such a model is required, follow it and accept its constraints. Usually, such a model is intended simply to suggest ways to organize material. You may decide to follow it directly, should an outline fail to emerge from the first reading of your work. Or you may make your own outline and then use the model as a "pre-flight check list" to make sure that you have included all of the necessary elements.

Almost without exception, faculties or individual advisers will have strong preferences for a particular manual of style. Usually they will prescribe one as part of the contract or degree requirements. In any case, you should agree on a manual of style with your adviser as part of your proposal-contract.

This practice is more than a matter of preference. Form and usage affect clarity in expression by the writer and understanding by the reader. A manual of style represents consensus within scholarly and professional communities on best usage, based on experience. (You will find a short description of manuals of style in Chapter VI of this monograph.) Characteristically, manuals of style provide model outlines, rules for sentence structure, paragraph structure, grammar, bibliography and footnote references; suggestions for index and table of contents; layout of figures, tables, chapter headings and subtopics; errors in grammar and diction to be avoided; and good models of style to follow. Some also give practical advice on different forms of writing, fitting the work to the audience, and what to do if you get stuck.

With all of these aids, the responsibility still rests with you for producing the work. An adviser is an aide, not a nursemaid. Together you and your adviser should work out a general philosophy on the method, objectives, data and procedures that shape the dissertation. By referring to this general philosophy, errors of interpretation and omission can quickly be identified and corrected; you and the adviser can also keep each other from going off on a tangent or into a dead end. You will fight it out over perspectives, facts, opinions and methods. You will need to have a good understanding in order to avoid breaking up the partnership or pushing the dissertation out of shape by some inadvertent misperception. Should any-

thing like this occur, you, the author of the dissertation, have the responsibility and must take the initiative to set matters straight again.

When writing begins, all personal relationships become fraught with hazard. The dissertation writer, like any other writer, becomes a little peculiar—moody, irritable, insensitive, intolerant, anxious. Normal peculiarities may be aggravated by working in an academic environment populated by many other writers similarly afflicted. You may start talking to yourself, or sitting at dinner without saying a word. Some writers confess that they can hardly tolerate everyday chit-chat, inconsequential arguments or speech mannerisms such as slang and "Y'know" or "I mean." Others report that they are "out of it," have no idea what is going on in the world and can hardly bear to look at a newspaper.

Writing is very private work, and the defense of privacy can produce bizarre behavior. A low tolerance level is typical. The slightest suggestion from your adviser, given in the most kindly manner and with the most attractive prospects for improvement, may trigger a nasty outburst of anger or despair. Students have been known to go home and tell the folks to pack up, it's all over, we're going home. Prepare for such eventualities. Prepare also to pick up your writing again after you have blown up (or deflated) and decided to get out of the whole business—which, of course, you are not about to do until you finish the dissertation.

Because of low tolerance and other pitfalls, it will be desirable to bother your adviser as little as possible while you are writing. When you get stuck, ask for advice; otherwise, try to get the whole first draft finished before you talk together again. Take with you the outline and check it against the proposal, having your adviser track along to make sure that you have not strayed. Bring in a copy of any passages that give you trouble, open an unexpected line of work or show an unexpected dividend. Your adviser can help you make wise decisions about such problems and opportunities.

Then wait again, until you have revised to fit the outline and have produced a clean second draft, before conferring with your adviser. In preparing for this first full-dress critique, you should be as open and candid as you can be about your ways of work. If you are trying to master a new style or discipline of writing, let the adviser know about it, so that he will not inadvertently touch a "pressure point."

One adviser reported such an inadvertent, but regrettable incident. A candidate who had always been a perfectionist, highly compulsive about getting every detail covered in perfect order, had undertaken to free his writing from compulsiveness, to take it easy and let the writing flow. His adviser perceived the resultant draft as sloppy, casual and loose-ended, just like that of an undisciplined, careless, happy-go-lucky, unreliable fellow to whom she had just read the riot act. ("Shape up, organize, be precise, accurate, reliable in your reports of fact. Make logical interpretations and test them against the evidence. You have a responsibility to other scholars!" and so forth.) So, the adviser also gave it right between the eyes to the reformed perfectionist. This unfortunate victim had expected and hoped for some encouraging criticism of his effort to trust the reader a little, let the writing carry the idea, be less rigid and formal in his style. But he had failed to let the adviser in on his plan of reform, so the scene was set for a devastating and inappropriate reaction.

It is important to let the adviser know how writing goes with you. The

usual way is the flow of words onto the paper. Some people, however, write a first draft internally, "cooking" it and letting the shape of the work crystallize in their heads. They cannot *write* a first draft; they *have* a first draft. They cannot touch paper until the second draft is organized. Then they design and construct each sentence perfectly, laying it down like a brick, permanently cemented into the right place.

When such a "construction" type of writer runs into a snag, an adviser's suggestion to loosen up and write at random, let it flow, will be not only useless but also frustrating and completely counter-productive. Again, the scene may be set for a contretemps. Your adviser needs to know whether you "flow" or "construct" and to understand other idiosyncrasies, in order to give you sound and useful assistance with the problems and snarls you may encounter. You know yourself, and you have the responsibility for making your personal peculiarities known, in advance if possible, otherwise by explanation and by making amends if the necessity occurs.

An analogy between writing and pregnancy has often been remarked. Writers sometimes speak of "being great with book," just as a pregnant woman is "great with child." The simile is appropriate in many ways.

Characteristic peculiarities of behavior, assaults of uncertainty and self-doubt, swings of mood from elation to depression, and egocentric demands take very similar form in writing and pregnancy. We laugh about the expectant mother who wants a dill pickle at 2:00 a.m. Be happy if you want something so simple as a dill pickle at some ungodly hour, after you have written for eight or ten hours a day for some weeks.

The stages of writing are also analogous to stages of gestation, beginning with "conception" of the work. The first draft often produces an undifferentiated, featureless mass of words, which puts out a knob here and a spot there until it takes on a differentiated "fetal" shape. In second draft, the shape differentiates, grows, develops a distinctive, recognizable character. Then comes parturition, and the quicker the better. One graduate student literally tore the final draft from the hands of another dissertation writer who refused to abandon the manuscript, and dashed off to the typist, muttering, "It's the worst case of breech-birth I have ever seen!"

The last writing on your dissertation will be a précis of your work. Précis writing (summarizing a book or article in three or four paragraphs) is a skill in itself. Some manuals of style provide a model précis. Janice L. Gorn in *Style Guide* gives instructive advice on how to write one. She suggests that you think of yourself as a door-to-door salesman told by a busy housewife that she will give you three minutes to make your spiel, and it had better be good!

After the dissertation is completed, the final oral examination has to be gone through. In reality, the "oral" is an examination rather than an ordeal. The learned doctors go over the work, examine its vital signs and functions, administer all sorts of tests and prognosticate on its viability. Just so do learned doctors examine a newborn.

Just as a mother dresses up the baby for the first trip out into the world, you may dress up in medieval costume and have a gaudy, striped, satin hood draped across your shoulders for your venture into the professional world. (At least you have this ceremonial option. These days, your diploma

is equally likely to come in the mail, and you may never have separated yourself from professional work throughout the period of graduate study. They no longer make women stop working during pregnancy, either.)

In any event, you may be surprised to find the joy of completing the dissertation (or any piece of writing, for that matter) is less festive than you had expected. You may feel rather depressed and at loose ends. In fact, you are at loose ends, like a person who has just been widowed, divorced, laid off a job or seen a child go away to school.

One adviser cheerfully reassures fledgling doctors, when they come back for advice and comfort on this letdown feeling, "Don't worry about it, you are just experiencing post-partum depression!"

Nowadays, pregnancy is no longer regarded as much of an ordeal. You will probably be wise to follow this analogy and avoid treating the dissertation as if it were an ordeal. You can get the writing done in nine months; and the worst ordeal, the final oral examination, simply confirms that you really do know what you have put on paper.

You can and should prepare for the oral by criticizing and defending your ideas within the dissertation itself. For example, a really sophisticated and effective way to review the literature is to compare your findings and conclusions with those of other scholars, criticizing and defending your work from the point of view of other authors. An otherwise dull chapter may be written this way, and journal editors as well as doctoral committees have been known to be impressed by this sophisticated technique.

If you are nervous and diffident about the examination, you might rehearse in a model oral with fellow students. Also, you are always welcome to attend the examination of another candidate to see how it goes. In an oral, usually the worst that can happen is probably a prescription from the committee for a period of incubation and intensive care for a prematurely delivered masterpiece; the best that can happen is the offering of suggestions for polishing and improving that will make the dissertation nearly perfect.

The dissertation process has little of the heroic about it: the disciplines of writing are simply an everyday, commonplace part of a professional career. To write anything at all requires a long period of highly disciplined and productive learning, under constant pressure to move ahead.

The purposes of writing a dissertation are therefore the same as the purposes of any writing: first, to secure a special kind of personal enjoyment; second, to increase knowledge and support learning; third, to provide a "road map" for readers and colleagues who come after you, so that they can find their way through the literature with your guidance, follow your work to its culmination and go on to enlarge knowledge and understanding. Finally, we may dramatize the dissertation as the masterpiece in a long professional career, for it sets the frame of reference for your professional work, especially further writing.

Chapter IV

Short and Timely
Journal Articles

Variety is more than the spice of life; variety is essential to life. As a writer, you should try to add greater variety to your professional field. When you are about to write anything, by search of the literature, you have to find out whether all of your ideas have been expressed before. But even if something has been said before on a subject, the fact remains that knowledge is built up, piece by piece, by information from different perspectives. Your contribution, from your perspective, may help to round out a very important idea. Therefore, when in doubt, you should write.

What you have written, you should submit for publication. In the first place, you will enjoy writing. Second, your work will receive a reading, and you will usually receive some criticism. From the critique, you may learn what strengths you have to offer and what competences you need to develop. Third, your work may be published, and you will never know unless you submit it.

Professional journals play a significant role in the development of knowledge. As a rule, an article for a professional journal will provide a vehicle suitable for communicating knowledge on some aspects of any topic you may be interested in. Moreover, writing in this form takes a short time, compared with even the shortest books.

As a rule, professional journals are "refereed" publications. That is, the editor will request two or more readers competent in the field to criticize the articles submitted (if they have any merit at all) and to recommend those which should be published.

The process of selecting articles for a refereed journal, therefore, serves the constructive purpose of helping writers improve the quality and effectiveness of their contributions to the professional dialog. Consequently, in determining whether you should write, or need to write, or write well enough for publication, you can rely on knowledgeable colleagues (as "referees") to confirm your judgment. There is no very good reason for hesitating to use this valuable resource.

Directions for preparing and submitting your manuscript to the journal usually appear on the flyleaf of each issue. Some journals prefer to receive a précis and letter of inquiry before they will consider a manuscript. Others

accept no unsolicited manuscripts at all, but invite those authors whom the editorial board selects to present articles. Still others prefer to have the manuscript sent at the outset. Follow directions.

Some journals have quite extensive guidelines for writers of articles. For example, the American Psychological Association publishes a complete manual of style, covering the several journals published under its auspices. An example of simpler guidelines for preparing and submitting manuscripts to the *Journal of the National Association for Women Deans, Administrators, and Counselors* appears in the Appendix of this monograph.

Selecting a suitable journal for your article out of all the hundreds of journals that are published may appear to present formidable difficulties. Be not dismayed. You will select a journal that fits you, your topic and your preferences. With all of these factors you are quite familiar.

As you search the literature, keep notes on those journals that appear to be related to your interests and your topic. Record also the instructions for preparing and submitting manuscripts and other information from the flyleaf, such as topics and forms preferred. As you read, you will also note some editorial preferences in subject-matter, and particularly in form. For example, one journal may publish only short articles exclusively in the form of conventionalized research reports; that should tell you something about the preference of its editorial board.

Assume, for purposes of illustration, that you wish to write (or have written) a report of action research, in narrative form, showing that minority-isolated and culturally disadvantaged students make greater gains and more rapid progress in developing academic skills under modular instruction than by standard methods.

In the literature, you have identified journals focusing on several fields related to this topic: instructional methods, curriculum, counseling, special education, schools, human rights, learning disabilities. You may also find that people in certain fields have had little coverage of your type of problem in their specialized journals; administrators, classroom teachers in general, psychologists, sociologists, for example, may have a special need to know about your topic.

Already you have eliminated hundreds of journals and also introduced the audience as a factor in selection. You may decide to break new ground for a less informed professional group, to supplement knowledge in your field of specialization or to contribute to an emerging trend of interest among people in a related field.

At this point, you may say, "Aha! I will select one journal in administration, one in my field of counseling, one in human relations." You have found a good technique. You might also add a journal published by an association in which you have membership, where you and your work may be known.

Next, you check specifications for subject matter, form and preparation of manuscripts and publishing practices, as listed on the journal flyleaf. The journal in your field, and that in a related field, may be eliminated; the one because your article will be too long, the other because you are too close to deadline, so that the article cannot be finished and published in time to catch the current trend in professional interest. That leaves, perhaps, the *Journal of the National Association of Human Rights Workers*

and the *Journal of the National Association for Women Deans, Administrators, and Counselors*. Accordingly, you send off a letter of inquiry, with a précis, to each editor, as per instructions.

The reply from the *Journal of NAWDAC* is encouraging; the editor would like to have you submit the manuscript. However, you should not expect early publication; the next three or four issues have been dedicated to special subjects to which your topic does not pertain.

The editor for the *Human Rights Workers* is delighted, the topic is exactly right, there will be a good spot in an early issue, please submit the manuscript as soon as possible.

There you are! Hop to it! See how easy it is!

Well, not that easy. Other concerns for your work and your audience may prompt continued exploration. Of course, you will at once start to prepare the manuscript for the NAHRW *Journal*. You may also select another set of journals and send more letters of inquiry. After all, the manuscript has not yet been accepted; time is of the essence, and the time to open up new prospects of publication is *now*.

But suppose that four or five editors request, or worse, accept the manuscript. That would be a kettle of fish!

Prepare for this delightful eventuality before you begin to inquire of publishers. From the first draft, which you should by all means finish before you approach any editor, you can develop two or three outlines. Each should be designed for a specific journal, for a different type of article, with a different audience and a different focus on the topic. You should have two purposes in view: first, to get an article published; second, to reach as wide an audience as possible. To the extent that the material permits, design such alternative outlines, to give yourself more than one opportunity to find an audience. For extensive work with broad implications, you might publish more than one article, even a series of articles.

In the case at hand, you will at minimum want to get your data and conclusions into the hands of people who will be in a position to take effective action on the basis of your findings as soon as possible. So you will outline for this purpose a conventionalized research report (hypothesis-data-conclusions). This can even be published as a letter to the editor should all else fail. Many articles in the NAHRW *Journal* and similar periodicals appear in short narrative form, so you will also make one outline to fit that pattern. The *Journal of NAWDAC* has a mixture; having a longer time to wait for publication there, you may decide to submit to NAWDAC a longer narrative article.

You will also prepare the editors, by informing them that you are approaching other journals. If you also believe that there are good reasons for publishing in more than one journal, state what these may be and explain how you plan to avoid wasteful redundancy. (Multiple submission and publication are rare; multiple inquiries are fairly normal procedure.) You may wish to name the other journals, so that editors may also judge whether readership will overlap excessively. You should explain your concerns about timeliness and scope of readership and also describe the extent to which your material is amenable to treatment from differing perspectives.

You may feel a certain sense of urgency about the possible effects of

your article on professional knowledge and action on an immediate issue. Then your responsibility for correcting error and increasing the capability to cope will very likely dictate extensive inquiry in order to secure publication as soon as possible. In this instance, it will be important for each editor to know what you have in mind, at the time of your initial inquiry.

No rule or custom is available to guide you in anticipating the probable effect of multiple approaches. It may be wise for you to proceed one journal at a time, if the topic has enduring value and timeliness is of minor concern. You may expect as much as six months to pass, and perhaps longer, between initial inquiry and final acceptance or rejection of a manuscript. Publication of the article is almost certain to be at least a year away from that point.

You should probably prepare for proliferation of effort and the possibility of writing more than one article, when you are leading the field and your study breaks new ground. In this case, you may also want to begin generating a book. You will want to protect this option in any case. You should therefore prepare to consider the contract with the publisher and the rights you will offer.

As a rule, authors convey to a journal only rights for first publication, with offprints from the initial journal issue. Whether by informal letter or by formal contract, you will make arrangements with a journal in the same way you contract for any publication, specifying the conditions author and publisher accept, the rights you as author will convey and reserve and the purchase price for the article, if any. (Typically, scholarly journals and publications of professional associations pay in offprints, if at all.)

In our hypothetical case, you may eventually have a series of articles, even a book, on your hands. You will want to reserve as much time and opportunity as possible to get it before an extensive audience. You will therefore want to reserve all rights except first publication, in order to keep control of your material and its development.

This case may illustrate some special factors which affect your way of writing when you set out to prepare a journal article. Constraints of time may have particular effect. Usually you decide to write an article because the subject is timely. Outline and style, therefore, become particularly critical, calling for crisp, concise forms quickly put together. Carrying the outline down as far as possible into detailed subheadings will speed up the process of writing, cutting to specified length and focusing on your audience. The design of the outline will also affect some characteristics of your style, bringing the paragraph structure and flow of material into line with your intended form and your objectives.

It is particularly important to let the outline bring your style into line with your audience. You will save time. You will also avoid any temptation to tamper with diction and sentence structure, thereby also avoiding any tendency to "talk down" to your audience, "put on" impressive sophistication or otherwise mar the finish of your work.

In general, article writing requires a succinct style avoiding recapitulation. There is neither need nor space to celebrate the problem *ad nauseam*. Hypotheses, data, inferences should move right along. Narrative should rush along like a mountain stream, and essay should discriminate and describe each feature with clarity and immediacy.

So long as your writing does not become disjointed, "bridging" may be less of a concern. A scholarly and professional audience will be fairly sophisticated, accustomed to taking long strides and capable of leaping small chasms at a bound, even complimented by omission of "piddling details." A subtle, understated style may have particular appeal for editors and readers of specialized journals; they can fill in the background for themselves.

It may be quite otherwise with less knowledgeable readers. For a general journal with a mixed readership of students, professionals and informed readers *(Scientific American,* for example), you should "bridge" more frequently, fill in more background detail and explain and define essential concepts and nomenclature more carefully than you would for a specialized professional audience. For example, in the hypothetical article, reference to characteristic sources of learning difficulties among minority-isolated and culturally disadvantaged students could be omitted for NAHRW and NAWDAC readers, who would understand them well enough. You would give these factors brief explanatory treatment, should you secure acceptance for *Nation's Business* or *Saturday Review and World.*

Addressing your audience is largely a matter of empathy. You simply put yourself in the reader's position as you read through each draft of the manuscript. You treat the reader with integrity, raising only those expectations you can satisfy from your information and inferences. You resist temptation to celebrate your superior knowledge and talents. You stick to the subject. It's only fair.

Theses and dissertations often include material suitable for articles; and speeches frequently provide a timely way to present newly developing ideas. In many instances, these may also be adapted to the broader audience of a professional journal. You must revise, however, any dissertation or speech so that the form will fit the specifications of the journal to which you wish to submit an article. You will be addressing a reading audience, rather than a doctoral committee or listening audience, so that you will also need to revise the style to fit the audience. No journal editor will do this for you. You may seek advice from an editor of your own choosing. Sometimes a writer may hire a professional editor to revise any material before it is submitted for publication.

One final note; for practice in writing a précis, and in controlling your writing of articles for length, clarity and conciseness, write book reviews and letters to the editor frequently. These represent the best possible practice for one who wishes to become proficient in writing and especially to have an article published.

Chapter V

Long Life to Your Work!

Books

The investment of time and money required to prepare, publish and market a book exceeds that for any other type of writing. Potential income usually determines whether a book will be published or not, and the probability of publication will usually determine whether you will write a book or not.

You will know you have a book, instead of an article, by the dimensions of your topic. Books provide maximum feasible breadth and depth, and, in hardback, they have maximum lifetime among the several media for conducting scholarly and professional dialog. In sheer bulk, but more significantly in scope and thrust, a book differs distinctively from other writing. You should fully exploit these dimensions.

Because books are a long time in the writing, authors and publishers have to project their plans well ahead of current trends and interests. Preparing a book is therefore very much like projecting a building: work must begin long before the time the results will be needed. From program to drawing board to bidding, contract, construction and occupancy, three years will usually be occupied in completing a building. About the same time is required to take a book from first conception through contract, manuscript, editing, printing and release. A book may also have a life expectancy comparable to that of a building. A book must therefore lead the trend and make its own market. Writing on current trends is for articles and speeches.

Publishers finance and produce the books that carry the principal burden of professional dialog, including school and college teaching. Those firms who publish scholarly and professional works develop their lists of titles and project their market on the basis of experience with the process by which knowledge develops in particular fields.

Typically, pioneering work adding new dimensions to knowledge and interests will be followed by a series of books and articles giving shape, coherence and finish to these new developments. These will fill in particular concepts and perspectives. They will be followed by works of critical analysis which will confirm and synthesize the body of knowledge. Publishers anticipate these stages of development. By the time a firm has a

groundbreaking work in process of publication, its management and other publishing houses usually will have established pretty clearly the type of topics on which future books will probably be published and may even be soliciting proposals from likely authors.

The approach to writing a book therefore involves the author's search for a publisher and the publisher's search for an author. In many respects, the dissertation procedure provides a good model. In searching the literature, you will also search for a publisher, noting the firms producing books relating to your professional interests.

Reference works list publishers and describe the operation of each house in some detail. Specialization in subject matter, in paperbacks, textbooks or juveniles, will be described for the house or divisions within it. Typical royalty and contract practices, procedure for submitting inquiries and manuscripts, topics particularly desired, number of titles issued per year and length of manuscript desired are among customary entries. Two examples of publisher references are *The Writer's Market* (Writer's Digest, Cincinnati, Ohio 45242, $10.95) and *The Directory of Publishing Opportunities* (Marquis Who's Who, 200 East Ohio Street, Chicago, Illinois 60611, $44.50).

Equivalent to the registries of thesis and dissertation topics are publishers' listings of titles in preparation. Librarians will often have such lists of works in progress from several publishers, and most publishers will provide their lists in full or a list for your particular field, on request, at nominal cost or for free.

Publisher's representatives from the larger houses visit schools and colleges regularly. They solicit manuscripts and proposals, keep up with scholarly developments, assess the market for textbooks and related resources, as well as sell books. If you are not on their itinerary, you may inquire of the librarian, among the faculty or of the publisher to find opportunity for consultation with a representative. Such a conference will be useful in assessing the merits of your projected book and possible consideration by a publisher.

Once you have established a field in which your book will contribute or open up new dimensions not yet covered by projected publications, you should begin to correspond with appropriate publishers. Follow the directions in the reference books for addressing your inquiry to each publisher. Unsolicited manuscripts are rarely acceptable; a letter of inquiry with a stamped, self-addressed envelope is most acceptable. Practice typically follows dissertation procedure, calling for a précis and table of contents, with a letter describing your interest and competence in the field. The implications for professional work or enlightenment on public issues, the audience you wish to address and the focus on the topic should be described for your work. Some publishers also request a sample chapter or section of a chapter; you might best select a short sample in the middle of the action between evidence and argument. Review of your proposal by editors resembles review of your dissertation proposal by a committee of judges, or of your article by readers for a journal. Your estimates of need, interest, focus, audience and developments in the field will be confirmed.

Publishing is a high-risk enterprise, and the risks are shared between the author and publisher. You will probably want to avoid the so-called

"vanity presses," where you assume most or all of the financing and risk. For a solid scholarly work with a clearly defined audience, university presses provide sound opportunities but small profits. Their directors like profits, but their role is similar to that of professional journals, being oriented first to insuring publication of valuable work and second to profit. Small specialized houses and large general publishers with long and varied lists may have equally sound management, marketing and financing. References such as Standard and Poor's or a conference with a broker or librarian may help you assess the reliability of any publisher you consider.

When you contract or offer to contract for publication of a book, you are selling a valuable commodity. Like any work of art, your manuscript is your property. You have sole and exclusive rights in it as a common-law copyright. This goes for any manuscript, including lecture and research notes, letters, speeches, slides, films—anything you have made. You may formally register copyright with the U.S. Copyright Office, Library of Congress, Washington, D.C. 20559.

The copyright statute and guidelines are being revised at this time. Practices are therefore not clear on many points. Even when they become established, consultation with a good copyright lawyer on any inquiry or contract you consider will be extremely important. The Copyright Office will furnish current information on request. It would be advisable to keep a current copy of statutes and guidelines on hand at all times, because of the varied rights you now possess as well as those in your future writing for publication.

From reference descriptions of royalty practices, you should be able to estimate and compare probable returns on your investment and select likely-looking firms. Other things being equal, you will want to go for top dollar. After all, you are selling a valuable and unique property representing tremendous investment of time and effort. As a rule, when you come to the point of discussing a contract, the publisher will give quite detailed estimates of the market for printing in different formats and different media and for different audiences or publics. These estimates can affect your plans for writing as well as your income.

For example, if you have written a textbook, or a textbook market appears probable, you will have to consider quite a large potential market and also the preparation of a teacher's manual. You may also need to consider the prospective market for your work in software, for filmed, programmed or computer-assisted instruction, or for software to be used along with the textbook.

Because of your mutual interest in making a profit, the publisher will usually give you quite adequate information. You will also want to secure additional information and advice through your own research and from legal and financial advisers. It is your responsibility to make the most profitable arrangement possible.

You may sell the copyright to the publisher outright or retain copyright in the manuscript for yourself and sell only specified rights of publication. The contract must specify precisely what rights you convey. In addition, the publisher may offer and you may decide to convey certain future options, such as the right to publish any revised editions of this book, or related software, or the next book you publish, or all future work you produce.

You should consider all of these options very carefully. The book will make its own way, and the contract will involve some ongoing relationship with its publisher in any case. You have to decide how far you want that relationship to go. Your first book may be looked upon as beginning a period of dating and courtship with publishers. During the lifetime of the book, the two of you will at least be engaged. Like marriage, an ongoing relationship involving future rights and future works is harder to get out of than into.

To whatever length you decide to go in your relationship with the publisher, working with a good publishing house will be one of your most enjoyable and profitable experiences. You simply have to decide what relationship you desire, how much freedom you may want to search the market in the future, and perhaps make a different or more profitable connection.

Should you sell copyright, the publisher will have the right to use or to sell all or part of your printed work for translation and publication overseas; for use in broadcasting; for preparation of films, programmed or computer-assisted instructional materials; and any other purpose.

Should you reserve all other rights and sell only the right to first publication, the publisher would have only the right to publish this manuscript in one or more printings (or other specified medium). You would be free to convey rights for any other purpose to another firm.

You might opt to sell first publication rights, with the future condition that the publisher would have "first refusal" of any specified rights you might wish to offer, or of all other rights of publication of this manuscript, before you would be free to contract with another firm for publication in another manner.

The extent of the rights you convey will usually affect the initial purchase price for the manuscript. Your reasonable "rock bottom" figure should at least cover your costs in preparing your manuscript from conception to final copy. Prepare to document such costs as purchase and duplication of published materials, supplies, telephone and telegraph, postage and shipping, travel, typing and other services. Over and above recovery of costs, you should expect an additional lump sum representing purchase of whatever rights you decide to convey to the publisher. The more rights you convey, the greater the amount should be.

You must make sound, realistic judgments about your contract. Your first objective is to give your book a life of its own in the marketplace; your second objective is to realize income from the time invested in writing. Your contract should realize at least these objectives.

You may also have to consider certain options related to royalties as well as sale of rights. The percentage of the publisher's price of the book, to be paid as royalty, may vary with volume of sales, domestic and foreign markets, case bound and paperback editions, subsequent printings and revised editions, serialization, software and other media of publication. To some extent, these variations in royalty may have a bearing on the rights you decide to convey. With the best information and advice you can get, simply make sure that the contract specifies the returns from any rights you convey and that these returns are reasonably proportionate to your investment.

Your relationship with a publisher is very much like your relationship

with a dissertation adviser. Each of you has expertise needed in a common enterprise. The contract specifies your shared rights and responsibilities and the shared risks and returns on your joint investment.

As an author, you will share in marketing your book. The publisher offers expert and informed estimates of audience and market; you should be prepared to contribute specific lists of people and organizations, journals and other periodicals, potentially useful in advertising and promotion. You may start compiling such lists of authors, periodicals and associations even while you search the literature.

Your publisher may also ask you to list ten or a dozen scholarly and professional people who may be asked to read and criticize the work before it is released. Choose them as you would choose a doctoral committee—people whose opinion you would value and trust, whose interest in the field or knowledge of the audience you respect.

The publisher will often send some of them a précis or a finished work in galley or page proof for critical reading and evaluation. This reading, like an oral, confirms the publisher's judgment and yours as to the probable value of your book.

You will also promote the book everywhere you go; talking about what you *have* written and published will be profitable enough for you to forget about any social hazard of becoming a bore.

These preparatory measures may appear complicated but should not be discouraging. In reality, you will probably find them no more complex than the dissertation procedure. It is not necessary to get them all out of the way before you begin to write. There is no good rule to follow about starting to write, except that you cannot begin until you have a pretty sound concept of the topic and focus of the book. You also must have at least some first-draft writing ready by the time you reach the point of inquiry to publishers. It is foolish to complete a book-length manuscript without having some commitment from a publisher, at least tentatively.

Perhaps a book, and other writing, should begin when you feel that you have to get it out of your system. Timing is delicate and critical, because you must lead the trend. The longer you take to commit yourself to a book and secure a contract, the less favorable the prospects for a profitable market will become. The progress of knowledge and of other authors will be gaining on you all the time.

Consideration of preliminary materials by publishers typically takes two months or more. Evaluation of the manuscript by the publisher's readers and editors will take even longer. If you have begun the first draft when you start your inquiries, you should have plenty of time to develop a second draft and polish it during the preliminary stages of reviewing the précis and proposal and to start on the final draft while the manuscript is being evaluated in second draft.

Because of the dimensions of the book and the time required by the publishers, you might double the time you plan to invest in preparation, writing and final production. When contracting, remember that you will now be writing to deadline; you should be as close to final copy as possible. A good rule-of-thumb is to make the most optimistic estimate of the shortest possible time to completion, and allow at least half again as much time to deliver the manuscript. You will make a big hit with the

publisher, just as you did with your teachers and doctoral committee, should you deliver before deadline.

Otherwise, writing a book involves the disciplines and procedures of any writing. You may wish to take particular care over some factors related to the dimensions of a book. Because of the long time span, short regular periods of writing are imperative, and you should allow plenty of "cooking time." The heavier the roast, and the heavier the writing, the longer it takes to get done. The book differs from the roast in "cooking" intermittently, but the writer must still be "out of the oven." Speed affects marketability, but let it be "deliberate" speed, carefully regulated to provide adequate "cooking." The most important marketing factor is to have a *good* book, preferably the *best* book, on your topic.

Being well in advance of trends, your book should emphasize your own ideas strongly. You should speculate and expand your inferences with some daring. The dimensions of a book allow for expansive treatment; you should exploit them, not by celebrating an issue or yourself, but by covering many perspectives on the topic, many and varied implications and applications.

Do not fear controversy; it may help your book sell. Of course, you need not deliberately provoke controversy; in particular, avoid controversy with other authors which may sell their books as well as yours. You may come to grips with your argument by criticizing the work of others; but, be as brief as justice permits, and then get on to your own ideas. Emphasize your new and creative concepts and conclusions, clarify them, taking pains over illustration and elaboration.

The contract will specify length, or incorporate by reference an estimate agreed upon with the publisher. Try to stay well within specifications; the generous dimensions of a book will still allow you to write expansively. In a pinch, condense critique and review of the literature, introduction, summaries, prefatory explanations and lengthy footnotes. While observing standards of documentation, be selfish about giving your ideas plenty of room. You can depend on editors to provide highly skilled services in criticism and condensing.

Give yourself every technical advantage in facilitating preparation of the manuscript. Dictating the first draft may be helpful. Hiring a typist is almost imperative (your responsibility). Editing will be expert (the publisher's responsibility). Some publishers prefer, and you may offer, to give the copy editor a shot at the manuscript "in the rough," from a partially refined second draft. This may facilitate production and reduce some costs. You can correct errors, reorganize and make major refinements, cuts and bridges more quickly and easily at this stage than in finished copy. The finished copy that goes to the printer will be cleaner, and there will be fewer corrections in galley and page proof, which are expensive. You should, of course, continue with your own revision and polishing during any copy editing; often, you will find that you have already made many improvements suggested by the editor.

Editors will work just as hard as a doctoral committee for the success of your work; they are as interested as you are in making money. Because you have responsibility for your work, you have responsibility for determining what to do about editorial recommendations. You will be dealing with

people highly skilled in style, form and usage; you can learn a great deal from them and should take their recommendations seriously. But, they will expect you to exercise responsibility for your work; you know more about the subject than they do. Therefore, you should make firm, clear decisions that you can live with.

A good rule to follow in dealing with editors goes along with the complementary skills and responsibilities of author and editor. In matters of content, logical structure, evidence and inference, the editor usually gives the author the benefit of the doubt. In matters of form, style and clarity of expression, the author usually gives the editor the benefit of the doubt. To help the author, the editor reflects the audience in dialog with the book, feeding back recommendations so that the author may help the reader follow and understand.

Trust your editors as they trust you, each in your area of special competence. Explain your reasons for rejecting suggestions and inquire about any you do not understand. You may have a little constructive correspondence which will usually be no better and no worse than constructive dialog with a doctoral committee.

Share with your publisher your working schedule and your major professional commitments, as well as your proposed writing schedule, so that you can work out together a realistic timetable for production. You may not work so closely with an editor as with a dissertation adviser, but it will be profitable to work out a simple general philosophy about the book and its potential audience. Help editors in any way you can; they will more than reciprocate. Both of you will celebrate the day when the first copies roll off the press!

Minor, but significant considerations.

Collaboration may be desirable or necessary to strengthen the competency brought to bear on a book. It may be enjoyable and profitable, providing you like your collaborator and both of you have easy-going ways. Otherwise collaborators should prepare for double the irritability and quadruple the effort. Anticipate exponential increase in irritability and effort from each additional author.

Collaboration should reinforce the work. Reinforcement is the prime criterion in determining to collaborate, choosing a collaborator and allocating responsibilities for tasks and sections of the work. A philosophy about the topic, perspectives, assumptions and methods of writing should be worked out in advance of any agreement to collaborate. The division of labor and the timetable should be firmly established *in writing*. Final editing should be the work of one author, to insure coherence and consistency of style; settle in advance who will take this responsibility.

In collaboration, it is necessary to contract between collaborators as well as between authors and publishers. As a rule, publishers will write a contract including collaborative commitments and division of royalties. Sometimes collaborative material may be purchased from the others by a principal author, who then contracts with the publisher. There is no rule to follow, except that as a collaborator you will get your royalty checks faster from the publisher than from an associate, generally speaking.

Anthologies are collaborations involving many authors. They are also a prolonged form of torture! If you decide to edit an anthology, be prepared

for *exponential* increases in time, effort, complexity and irritability, compared with simple arithmetic increments in competence. Where collaboration doubles everything, a formula for anthology would probably have to express values approaching "X (number of authors) to the X'" power." This formula holds, whether you as an editor compile an anthology from extant works of authors, living or dead, or contract with a number of writers to produce new material.

Publishing an anthology may be bearable, provided you prepare for a task of these dimensions and for extraordinary difficulties in getting copy, clearing copyright, getting revisions back after editing and meeting deadlines. Set deadlines for copy to you well ahead of the publisher's deadline, and start hounding your congregation of contributors weeks, perhaps light years ahead. Assess a penalty for missing deadlines, if you can get away with it. Have contributors sign a contract in blood to meet all deadlines punctually! Then prepare to get on the plane and go around to seize copy by force.

Otherwise, the usual rules apply: firm, clear agreements on philosophy, responsibility and schedule. One additional measure should be taken: specify the material you want, whether extant manuscripts and articles to be updated and republished or new material written to outline. If you want new material, watch like a hawk to keep from accepting some previously published writing; this kind of negligence or misunderstanding can involve complicated copyright questions. Copyright is complicated enough in anthologies; there is no need to aggravate matters.

Anthologies cannot and should not simply be avoided. Anthology can be the most effective approach for a synthesis of concepts in a broad field or in interdisciplinary analysis, moving a profession and field of study ahead in great strides. Compendium and extensive analysis of the present state of the art are well served by anthology. Textbooks are therefore often prepared by this method or in collaboration. Anthologies should be accepted for their advantages, with full awareness of their many difficulties.

Permission to quote or paraphrase extensively from another author must be secured from the copyright holder of any material, regardless of medium, whether print, manuscript, correspondence, notes, mimeographed and otherwise duplicated material, software and broadcast. Payment for rights may be waived for a non-profit or educational purpose but is required for use in any commercial publication. Your best advice will come from your publisher and your attorney, and you should be prepared possibly to pay for rights even when you are publishing in an educational journal for a non-profit organization or an association.

The publisher usually supplies a standard permission form and follows standard practices of the trade in offering a price for purchase of rights. The publisher usually pays for rights directly, but may reimburse you for purchase of rights along with other expenses should you make arrangements yourself. Arrange with the publisher the procedures for securing permission. You may take full responsibility, share it with the publisher or give full responsibility to the publisher.

It is preferred practice for the writer to take full responsibility to secure rights for which the publisher will pay direct. You have this responsibility as an author, and you will also find some of the correspondence with other authors very delightful, an added enjoyment in writing.

Revisions in copyright law may have significant effect on the rules and practices governing permission and purchase of rights for quotation and paraphrase beyond a given length. You should keep abreast of developments and follow the best legal and professional advice you can secure. When in doubt, ask permission anyway; unnecessary payments are less costly than tedious controversies.

Textbook and "trade" book differ in audience and returns. Textbooks serve a market which usually can be more accurately estimated than the general trade. Depending wholly on public response, either trade or textbook market may produce more income or greater volume of sales, the book may have a shorter or longer life, and yield smaller or larger royalties. It is hard to tell in advance which way the sales will go.

If you choose a schoiarly and professional audience, a publisher is likely to consider the college textbook market as an additional possibility. A well-written authoritative "trade" book on a scholarly subject may fit students as well as an audience outside the schools and colleges.

Textbook publication may be attractive because of its predictable, consistent volume, with prospects for successive printings and editions of any solid, durable work. Textbooks may also do well in the general trade. You should not demur over being assigned to a "textbook" or "college" division of a general publishing house, even when you have a "trade" book with the general public in mind as your audience. Such an assignment will give you support from professional people experienced in working with scholarly and professional publications and their authors. It should not necessarily commit you to write a textbook. The publisher will pursue every possible market, including the textbook market, and the book will make its own way.

If you wish to write primarily for a school or college audience, and if, from the outset, you wish to write a textbook, you may prefer to approach a specialized textbook publisher, as well as the textbook division of a general publishing house. These specialists keep well informed about the process of adoption in the several state and local textbook adoption agencies, and you should follow their suggestions about your design and revisions as closely as you can.

In all of your writing, you will of course respect not only geographic, historical, social class and minority status, but also sex and other cultural differences that may affect the understanding of your readers, regardless of any effect on adoption and sales. Publishing a school textbook, and any book addressing an audience below the college age, will also require understanding of the readers and mastery of some of the special style and technique of writing for different age groups and different levels of learning. You will want to choose a publisher with editorial strength supporting your effort and developing your style for such an audience.

Publishing a textbook may affect your writing in terms of materials and references. You should probably include a variety of materials, illustrations and examples from many different locales and cultural and social settings, in order to engage your readers in something familiar to them. This practice may also enhance prospects of sales and adoption. The publisher may wish to prepare different versions or editions appropriate for particular states and regions as well as levels of learning. You will

certainly write a teacher's guide. Software rights will become particularly important, and you should prepare to cover your interest in production of software from your book or supplementing your book.

On the whole, the important decision involves your topic and your audience. Textbook format can be a simple matter of editing and revision of a trade book for a student audience, particularly at the college level. Textbooks have become popular in a general market. You and your publisher can only predict the best potential market. The book will make its own market. Just make sure you have written the very best book on the topic.

Hardback vs. paperbook may be another consideration. (In the trade, *case bound* is a term often used for the popular word, hardback.) Compared with hardbacks, paperbacks usually depend on larger volume and smaller unit profit. In surveying publishing prospects, you will have to take into account the fact that royalty will be paid on a somewhat lower publisher's price and that the scale of royalties may increase with larger increments in sales for paperback issue.

With case bound books, particularly textbooks, the resale factor must be taken into account; estimated purchases per year will have to be reduced below the potential readership figure because of resale or reissue of used books to the next class of students. Resale factors are usually smaller for paperbacks used in school and college instruction.

Hardback or paperback may affect alternative selection of a publisher. Some houses exclusively publish in paperback; some produce none; others have separate paperback series or divisions. You will have market estimates for both types of books to consider in making your contribution to the decision—provided the publisher has an option and offers you any choice.

Hardback books are durable and have a long life. They are more costly to produce than paperbacks. Economic conditions in the publishing industry tend to make paperback format more and more favored. Should you contract for first printing in case bound form, you should be sure that you cover your rights for a paperback issue, should a market develop.

Software is a term that has already been explained in part. Printing from plates is only one form of publication, and there are several types of publication using "hard print"—paperback and case bound, journals and periodicals, monographs and so on. Actual print may be produced in software, through photocopy, in microform (film or fiche), computer printout or cathode ray display. Broadcast by radio or television, recorded sound on tape, films and slides for visual projection and programed modules for computer-assisted instruction (CAI) involve software production which may or may not include letters and words.

Nevertheless, all publication begins with letters and words on paper. So far as writing goes, the art is the same and the enjoyment is the same, though the type of product may differ.

Special techniques of writing or editing may be required for software of certain types. Programing for textbooks or computer-assisted instruction requires special technique for logical design. The text is written in short statements of one or two sentences, so that each item provides a "cue," a concept necessary to understand the text. "Cue" words and phrases left

out of the text will be supplied by the reader from his knowledge, from calculation or solving a problem or from a multiple-choice list separately printed (or stored in the computer). Before going on to the next item, readers will have to fill in the cue correctly.

The format looks different, with blank spaces in the text, and is not designed to be read straight through. On reading a programed manuscript straight through, however, the form usually turns out to be the usual narrative or essay; the style seems a little repetitive; the outline is logical and sequential in progression. These features will help and not bother readers following a good programed text.

Manuscripts for film or broadcast will be dotted with cues, directions and descriptions of accompanying sound and visual components. Their logical structure may bear some resemblance to programed materials, particularly in the careful linkage, bridging and cueing in of successive frames and lines of dialog. Except for dramatic works, narrative or essay form will usually show on reading the manuscript straight through.

Increasing use of software indicates the desirability of learning to use and write for many types of publication. Some book publishers have entered software production and may offer to purchase rights for publication in these media. Their representatives, or librarians and audio-visual and television staff in a school or college, can give practical advice about software publication.

You will need the best advice you can get on your rights when you consider a medium of publication other than print. The advent of new technologies for reproduction and publication has been a principal factor prompting revision of the copyright laws. Duplication and "re-runs" are the principal points at issue. Cheap and efficient photo-duplication makes the reproduction of whole books possible without payment of royalty. Audio tape and video tape reproduction have given similar capabilities to almost anyone with appropriate equipment for duplication of film, tape or broadcast material. Teaching and research cannot be "re-run;" the owner of a book can "re-run" it as often as he likes, having purchased the right to do so. But there is less effective control over software reproduction and many unsettled questions related to software publication.

For example, when your department assigns you to prepare a computer-assisted program of instruction, or a course to be given by TV or radio broadcast, or through newspaper publication, new dimensions of rights to publication, use and reproduction emerge. These may relate to your teaching load, performance evaluation for advancement in rank and salary or tenure, and also to your rights in and returns from repeated use of any taped material. There may be questions of your right to sell the material for printing as a textbook, or to sell software rights to a publisher or to sell films, tapes and other software to other schools and colleges. "Re-runs" and "residuals" will become important questions, and you will need legal advice on these and other matters beyond the fact of your established common-law copyright in any manuscript or notes.

Software capabilities also open up exciting possibilities for developing constructive dialog among professionals in their lifelong learning and for improvement of public communication and understanding of advancements in knowledge. Opportunities for publication and the significance of

writing as a means of extensive dialog will increase in the professions and among all sorts of people, through software usage.

Monographs are simply "one-shot" books like this one. The term derives from the single printing contemplated, whereas books may go on and on into several printings and successive editions. That is why you may have seen big, fat, case bound monographs as well as little, thin, soft-covered ones. In publishing circles, a monograph may be called a "marginal" book, because it falls somewhere between a book and an article in length, has an audience too small for printing and too large for mimeographing, with indeterminate prospects of a developing market, more than a single printing, or much profit.

The slim, soft-covered monograph format is attractive by virtue of flexibility and speed in production. As a rule, the monograph serves an immediate, short-run, specialized market that is limited in size. Writing and production may take less time than a book requires; the writing focuses sharply on a topic of limited scope and audience. Estimates of volume of printing, potential sales and costs can be quite precise in this instance, but there is no telling what may happen after that.

When you simply *must* write something better than the presently available literature, and the topic requires treatment at greater length than a journal article, you can get your ideas before an audience through a monograph while interest is still alive. Sometimes a monograph will be initiated to serve people who could not attend a workshop or conference, as this one was. Sometimes a monograph will be designed to give a new thrust or immediate guidance to thought and action on a pressing issue. Almost by definition, such occasions call for monograph publication.

Quite a few publishers issue monographs, almost invariably on highly specialized topics. However, you will not find many large, diversified publishing houses among their number. A professional association or philanthropic foundation may finance a promising monograph. University presses may sometimes be interested. The cost of a small printing for a limited public may be in range of your personal capability to invest capital and secure credit.

Both commercial and non-profit monographs are usually financed on a "break-even-and-hope" basis. The author usually gets the larger part of any "hope" materializing after costs of production have been met.

As the term *monograph* implies, rights are rarely considered for more than a single printing, and the contract should so specify. Every so often, the work will find an unexpected market. You should protect against such a possibility by conveying minimal rights. You may consider getting new outside financing, or searching for a publisher who will purchase rights and produce another printing to meet the demand, or taking advantage of the opportunity to enlarge the work into a book, should the market develop beyond "marginal" potential. The publisher will be interested in such possibilities, too, and the contract should represent the best agreement you can make on the rights each will reserve.

For a low-cost, low-risk, low-return venture, the monograph is a rather attractive way of publishing. You should not expect to make any money, but you will have the enjoyment of writing and the satisfaction of contributing to constructive dialog and the growth of the profession.

Preface or Foreword?

In the front of most books, a short statement appears under a title suggesting that this part is meant to be read first. Depending on preference in diction, the title may be *Preface* (elegant Norman-French) or *Foreword* (ordinary Anglo-Saxon).

In reality, an author writes this "first word" last of all. The passage may be written for any number of purposes, few having sufficient relation to the content of the work for readers to worry about starting with the Preface/Foreword. As an author, you may wish to:

Explain how the work came to be written.

Ordinarily, there is no point in explaining the personal experience that produced a work. How the book came to be is not important; the reader is interested in what is there. Readers who are in scholarly and professional work, however, will be searching for significant issues and topics to investigate and write about. A short description of the origins of your work may help in their search. Sometimes a short explanation of your interest may help some readers understand your approach and you writing a little more clearly.

Explain any technique or features specific to the topic or method of writing.

Departure from conventional form and style may surprise some readers. Explanation of any unusual features may help them get into the reading more easily. Any aspect that might differ from customary practice, an unusual way of footnoting or absence of footnotes, for example, should be explained.

In this monograph, a significant departure from standard practice appears in addressing you, the reader, as "You," in order to enhance the sense of participating in a discussion of professional writing and to stimulate you to write. This departure also entails a liberal sprinkle of imperatives, "musts," "oughts," and "shoulds" through the manuscript, just as people talk in a workshop, direct and directive. There was no way to pretend to be non-directive, and such circumlocutions as "The reader will be well advised to. . . ," sound like a dissertation—either dull, or deadly dull. Most professional journals, doctoral committees and editors of professional books, however, positively frown upon suc a direct, personal style; the facts must speak for themselves in most other writings.

Acknowledge debts and appreciate gifts.

Many people help the writer in words and ways that do not necessarily appear in the published work, over and above those giving permission to quote and use their work extensively. A word in the Preface/Foreword is a nice way to say "Thank You!" If you have nothing else to say but "Thank You," omit a Preface/Foreword and merely write an "Acknowledgements" section. Otherwise, a short list of acknowledgements can be incorporated in a paragraph of the Preface/Foreword. Longer, separate "Acknowledgements" can go at the front or the back of the book (in front is more polite, like opening doors for friends).

Invite readers to participate.

Published work is just the beginning of activity incorporating its ideas and methods. You may want to tell readers what you hope they will do about it. You may also include suggestions in an "Introduction," if you prefer, or in an "Afterword," "Conclusion" or (for French elegance) "Envoi."

Chapter VI

Trusty Guide
The Manual of Style

The following manuals of style are examples frequently recommended for general use by students or professional people. Any writer should select one manual which should be consistently followed throughout any given piece of writing. If the publisher has a standard manual of style for books or journal articles, this will determine the author's usage.

William Strunk, Jr., *The Elements of Style*. Second Edition. With Revisions, an Introduction and a Chapter on Writing, by E. B. White. New York: Macmillian Publishing Co., Inc., 1972. Paper $1.65.

Professor Strunk first published forty-three pages of guidelines for his freshman students at Cornell University, and this material has withstood the test of time as a model for clear, elegant English usage. Since 1919, it has been in print and available for other students; and E. B. White, who was one of Professor Strunk's students, has twice updated this little classic. Answering all those basic questions about grammar, punctuation and sentence and paragraph structure that plague writers throughout their career, this guide gives simple principles with clear illustrations.

Typographical format, footnoting, tables and such details are not covered; this guide specifies the way to write good English, in readable style. E. B. White's short essay on style is a model in itself. Altogether the best buy for any writer wishing to perfect his style, this guide may well be used with another manual giving more information on format and typography.

Janice L. Gorn, *Style Guide*. For Writers of Term Papers, Masters' Theses, Doctoral Dissertations. New York: Simon & Schuster, 1973. $1.95.

From "psyching out the prof" to setting up the title page of the dissertation, this manual will help many a student from high school through graduate study. Coverage is simple and comprehensive: how to take notes, choose a topic, search the literature, select a sponsor and committee for an advanced degree, and determine proper form, usage and format in practically any kind of writing. The manual will serve for most types of professional publications as well as for academic work. An added value is the author's own style, which renders comfortable many fearsome features of tables, figures and footnotes.

Dorothea M. Berry and Gordon P. Martin, *A Guide to Writing Research Papers*. New York: McGraw-Hill, 1971. $2.45.

Basic form and usage are covered briefly but clearly in a guide written principally for writers on scientific and technical subjects, whether students or practitioners. In writing a journal article, this material will be especially helpful. Some of the examples may cover certain technical cases not dealt with in other more comprehensive manuals of style.

Kate L. Turabian, *A Manual for Writers of Term Papers, Theses and Dissertations*. Chicago: University of Chicago Press, 1973. $2.25.

"Turabian" is practically a household word among graduate students. However, her manual of style serves many other writers and is frequently recommended by publishers. The current edition has strengthened the coverage of psychology, scientific and technical fields, which now appears to be on a par with its established strength in other social sciences, literature and the humanities. This modification makes "Turabian" the single most comprehensive manual of style, and it is also organized in a good form for ready reference on any question of usage.

Publication Manual of the American Psychological Association, 1967 Revision. Washington, D.C.: American Psychological Association, Inc., 1967. $1.50.

If you cannot tell a stubhead from a spanner, you will be delighted to discover that the APA Manual uses names for all of the parts of a table, so that author and editor will know what they are talking about. Because APA publishes several professional journals, its own manual of style has been issued. It is frequently recommended for use by students and is an exceptionally handy guide for writers in psychology and other social sciences. Emphasis is placed on a form that will enable the reader to follow the data and assess the conclusion of a research report with ease and clarity.

A 1974 edition ($4.50) has been greatly enlarged and covers almost any conceivable question of form, except the format of tables. Its description of the publication process from initial inquiry to printing is a very useful addition. Despite these improvements, the 1967 edition seems more succint, and may be easier for the less experienced writer to follow. Even experienced writers like to have both editions handy.

Appendix

Style Guide and Information about Manuscripts for the

Journal of the National Association for Women Deans, Administrators, and Counselors

Margaret C. Berry, *Journal* Editor

The Journal of the National Association for Women Deans, Administrators, and Counselors, a quarterly with an annual total of approximately 220 pages, is published in Washington, D.C. Generally, the *Publication Manual of the American Psychological Association* (second edition, 1974; Publication Sales, American Psychological Association, 1200 Seventeenth Street, N.W., Washington, D.C. 20036) is used as a style guide.

Although the *Journal* permits diversity of writing styles, certain guidelines applicable to most manuscripts are offered, and authors are encouraged to follow them. The editor and reviewers look for concise, unambiguous, readable material.

Guidelines for Manuscript Format

Length

Manuscripts should not exceed 2,500 to 3,000 words in length (10 to 12 double-spaced typed pages with standard margins of one inch).

Title

The title should communicate accurately to readers the content of the manuscript. It should be brief. The title should be listed on the cover sheet, at the top of the abstract and at the beginning of the manuscript.

Abstract

A brief abstract should be typed on a separate sheet of paper. In two or three sentences, the author should state what the manuscript contains.

By-Line

The by-line contains only the name(s) of the author(s). When the manuscript has more than one author, the senior author is listed first. On the cover page or the page with the abstract, title(s) and position(s) of the author(s) should be listed.

Headings

The *Journal* follows the A.P.A. style for headings. First-order or main headings are centered and typed in capital and small letters. Second-order headings are also centered; initial letters of main words are capitalized.

The heading is underlined to indicate italics. Third order headings are set next to the margin with main words capitalized; these headings are underlined. The indented text follows on the next double-spaced line. Fourth-order headings are at the beginning of paragraphs. They are underlined and they end with a period; only the initial word is capitalized.

Footnotes

The use of footnotes is discouraged, but if authors feel compelled to use them, they should be numbered consecutively throughout the manuscript with superscript arabic numerals. All footnotes, except those that are parts of tables, should be listed at the end of the manuscript before the references are listed. The form is as follows:

Footnotes

1. The Jones study was replicated in 1972 with similar results.
2. This concept was developed in greater detail in an article by the senior author in the NASPA Journal, Winter 1974.

References

All references cited in the manuscript must be listed at the end of the paper. Each entry must contain all information necessary for identification, and each must be cited in the text. Recent issues of the *Journal* will be helpful references for authors. Accuracy and completeness of citations are of primary importance.

Only the initial letter of the first word of titles of articles or books is capitalized. If a secondary title is used following a colon, however, the first word following the colon is capitalized. Proper nouns are always capitalized. Quotation marks are not used around titles.

Entries should be arranged in alphabetical order by author's (or senior author's) surname, followed by initials only. For multiple authorship, this inverted order (surname first) is used for all names, with each name separated from the preceding name with a comma. The final name is preceded by a comma and an ampersand (&). Several references to the same author or authors are arranged by year of publication. Some examples of references, using fictitious names and titles, are given below. For further information, authors are referred to the A.P.A. *Publication Manual*.

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References in Text

When references are used within the text of a manuscript, the author's surname and the year of publication should be enclosed in parentheses. [A classic study (Smith, 1909) revealed . . . .] If the author's name is used in the sentence, only the year of publication should be put in parenthesis. [The latest study by Decker (1972) has shown. . . .] When a reference has two or more authors, the citation includes the surname of the senior author and the abbreviation "et al." [A recent report (Martin, et al., 1973) shows . . . .]

The list of references at the end of the paper should include, in alphabetical order, all citations that have been made in the text.

Quotations in Text

Quotations of sentence or two should be set off by quotation marks and incorporated in the text. Longer quotations of at least four typewritten lines will be set in smaller block type. The typist should set off long quotations as a separate paragraph, each line indented with no quotation marks used.

Tables

Tables should be self-explanatory, precise, and as brief as possible. Because the *Journal* is small, the omission of tables is desirable if data can be effectively presented without their use. A footnote indicating that complete tabular data are available from the author(s) can occasionally suffice.

If tables (or figures) are used, each table should be typed on a separate page. The word "TABLE" (or "FIGURE") in capitals and its arabic number should be centered at the top of the page. The title of the table should be centered; the title should be clear and descriptive.

Typing Instructions

The manuscript should be typed on 8½ x 11 inch bond paper, with margins of one inch. The first line of each paragraph should be indented. All typed material must be double spaced (to allow for editorial markings).

On the cover page, the title should be typed in all capitals and centered approximately three inches from the top. The name(s) of the author(s) should be centered two double-spaced lines below the title and should be typed in capitals and lowercase letters.

On the second page, the title should be repeated. Below the title, the brief abstract should be typed in paragraph form. On this same sheet, some six double-spaces below the abstract, the name(s) and title(s) and current address(s) of the author(s) should be given.

The manuscript itself should begin on the third page. The title, again in all capitals, should be repeated at the top, but the name(s) of the author(s) should be omitted.

References should begin on a new page. Footnotes, if any, should also begin on a new page.

Submission of Manuscripts

Mailing Copies

All manuscripts should be mailed to the editor at the editor's address as listed in a current issue of the *Journal*. Mailing manuscripts to the Association's office in Washington causes delay because they must be forwarded.

Number of Copies

Manuscripts should be submitted in duplicate to facilitate referral to members of the editorial board.

Duplicate Publication

An author should not submit a manuscript to more than one journal at a time. The *Journal* is not interested in a manuscript that has been published elsewhere and prefers not to review one that is being reviewed by another journal.

Disposition of Manuscripts

Review and evaluation of manuscripts require approximately three months. The editor tries to publish manuscripts within one year after they are accepted, but the publication of issues with a special theme may occasion delay in printing.

The editor works with a *Journal* Board, composed of eleven members who serve two-year overlapping terms. When a manuscript arrives, the editor acknowledges it, removes all forms of identification and sends it to two members of the Board for review and evaluation. If the two members agree on disposition of the manuscript, a decision is made immediately; the author is notified as to whether or not the manuscript will be published. If the first two readers disagree on disposition of the manuscript, it is sent to another reader whose recommendation breaks the tie. Occasionally, a manuscript is sent to a specialist in a particular field—one who has recently conducted research on the topic and who is in a position to judge the value of the article.

When all evaluations are in, the editor makes the final decision on disposition of the manuscript. This decision takes into consideration such factors as the number of manuscripts on hand, the number on any particular subject and the amount of revision that might be necessary. The author is often asked to make revisions. Occasionally, the revisions are so extensive that the readers request another opportunity to review the manuscript before they will agree to accept it.

Invitation to Submit Manuscripts

The editor and members of the *Journal* Board invite you to submit research reports, articles describing innovative practices, reviews of the literature, theoretical concepts, administrative and organizational plans, articles about students and the student culture and articles delineating needs in the area of student affairs. Manuscripts about women are welcomed, but the *Journal's* readers include both men and women, students and professionals. Special efforts are made to present materials that are useful to a wide range of readers.